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of a
Loan Collection
of Japanese Color Prints

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The Japan Society of New York

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INTRODUCTION

The leading masters of the Ukiyoyé school were a group of very great artists. The names of Kiyonaga, Harunobu, Okumura Masanobu, Utamaro, Hokusai and Horoshige belong in the category of those whose fame is world wide.

The finest of the color prints designed by these men and their fellow artists are masterpieces of rare distinction. This does not mean that all of their works should be so classed. The method by which the prints were produced enabled the artists to turn them out rapidly and many were made that were trivial in character. They served almost as many purposes in their time as engravings, etchings, lithographs and the photographic process reproductions do with us today. Naturally they varied widely in merit and in quality. Many have been preserved, but the important prints by the greater artists are unfortunately very rare; few of them have survived the vicissitudes of time, and fewer still in good condition.

The inception of the Ukiyoyé school dates back to the early years of the seventeenth century when a painter named Iwasa Matahei, departing from the traditional subjects of the painters of the classic schools, made pictures of dancing girls and scenes of every day life. The first prints were made about 1660 by Hishikawa Moronobu and were in simple black outline. They were sometimes colored by hand with a few touches of color roughly laid on, probably by the publisher's assistants.

In the early years of the seventeenth century a style of coloring known as *tan-yé* from the predominant use of a red-lead pigment known as *tan*, came into vogue. A little later prints were sold with more elaborate hand-coloring. Lacquer was mixed with the pigments to give them brilliancy and the prints were known as *Urushi-yé* or lacquer prints. On or about the year 1742 Okumura Masanobu began to make the first true color prints. For these he used only two colors, green

and a soft red called *beni*, and the prints were known as *beni-yé*. For some years difficulties connected with the printing prevented the use of more than two color-blocks, and not until 1764 was a method discovered which made it possible to use as many blocks as might be required. Suzuki Harunobu was the first artist to take advantage of the discovery. The prints designed by him during the next six years are among the finest works of the school. Under his guidance and that of Katsukawa Shunsho the art of color printing was brought to perfection. Then followed a period when many prints of precious quality were produced. The culmination was reached during the seventeen hundred and eighties when Torii Kiyonaga turned out his marvelous single sheets, diptychs and triptychs.

Many splendid prints were designed in the next decade. It was then that Eishi made his delightful triptychs, that Sharaku stirred the people of Yedo with his wonderful caricature portraits of popular actors, and that Utamaro gained wide fame by the products of his facile brush. It was, however, a period of decadence and by the end of the century a considerable distance had been travelled upon the downward path.

The prints made in the nineteenth century were, for the most part, coarse and gaudy, the chief exceptions being those designed by Hokusai and Hiroshige. These men, though classed as of the Ukiyoyé school, in reality represent what may more properly be termed another "movement" growing out of, but distinct from, the Ukiyoyé art that reached its apogee under Kiyonaga.

While the present exhibition includes specimens of most of the different kinds of prints, some of them—more especially the earlier ones—of extreme rarity, historical completeness has not been attempted. The aim has been rather to show such prints of exceptional quality and beauty as are available in New York.

FREDERICK W. GOOKIN.

CATALOGUE

HISHIKAWA MORONOBU

Moronobu, who was born in 1638, and died in 1695, was the first important Japanese artist to design prints. As a painter he is highly renowned. He illustrated many books and made a considerable number of single sheet prints, which were all either in plain black or colored by hand. His works are now very rare.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

1. *Large sumi-yé (ink print)*. Nobleman and two ladies at the seashore watching two women dipping salt water in buckets.
2. *Sumi-yé*. A man and a woman seated on the floor of a room.
3. *Sumi-yé*. Woman reading from a book to a man reclining on the floor by her side. Near them a maid servant and utensils containing refreshments.

LENT BY A COLLECTOR.

4. *Sumi-yé*. Scene in the Yoshiwara.

TORII KIYONOBU

Founder of the Torii line and one of the leading artists of the Ukiyoyé school. Inventor of the *Tan-yé* or prints colored by hand with red lead (Jap. "tan"). Lived 1664-1729. His style of drawing was characterized by great boldness and vigor.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

5. *Large tan-yé*. The actor Dekijima Hanya as a woman seated upon a sakura tree in bloom.
6. *Small tan-yé*. The actor Ikushima Daikichi as a woman holding two small dogs.
7. *Small tan-yé*. The actor Kamimura Kichisaburo as a dancing girl.
8. *Large hand-colored print*. The actor Ikushima Daikichi as an oiran on parade, followed by Otani Hiroji as a servant holding an umbrella over her.
9. *Tall hand-colored print*. The actor Bando Hikosaburo.

LENT BY SAMUEL ISHAM.

10. *Urushi-yé*. Ichikawa Monnosuke as a strolling player carrying a monkey on his back.

LENT BY HOWARD MANSFIELD.

11. *Urushi-yé*. The elopement of Yaoya Hanbei and O-Chiya.

LENT BY A COLLECTOR.

12. *Urushi-yé*. A dancing girl.

TORII KIYOMASU

Younger brother of Kiyonobu, whom he succeeded as the head of the Torii line. His work strongly resembles that of his brother. Born about 1679, died 1762.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

13. *Large sumi-yé*. Boating party on the Sumidagawa.
14. *Large tan-yé*. The actors Yoshizawa Ayame and Kanto Koroku.
15. *Large tan-yé*. The actors Kanto Koroku and Ikushima Daikichi.
16. *Large beni-yé*. Ichikawa Danjuro as an enraged warrior.
17. *Beni-yé*. Onoe Kikugoro in a female role.
18. *Beni-yé*. Scene from a drama. The actors Tomazawa Saijiro (on horseback), Otani Hiroji and Segawa Kikunojo. The beni has turned to a low-toned yellow.

LENT BY HOWARD MANSFIELD.

19. *Urushi-yé*. Scene from a drama. Otani Oniji (on horseback), threatening Sannogawa Ichimatsu in the role of a woman who has seized his bridle rein.
20. *Beni-yé*. Scene from a drama. Sawamura Sojuro as Sasaki no Saburo and Nakamura Tomijuro as Mago no Koroku.

FURUYAMA MOROMASA

Little is known about this artist. He made a few prints in the style of Okumura Masanobu.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

21. *Large hand-colored ukiyé, or perspective print*. A game of ken in a room in a nobleman's house.

OKUMURA MASANOBU

One of the most eminent of the Ukiyoyé artists. His drawings were greatly admired for their rare combination of force and refinement and he exercised wide influence over his contemporaries and successors to the end of the eighteenth century. He was the first artist to use blocks from which prints were colored in flat tints. These were printed in the red known as beni, green, and black, and were known as beni-yé. He was also the first artist to make the tall, narrow pillar prints (hashira-yé). Lived 1685-1764.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

22. *Large sumi-yé.* Woman seated by a writing table, reading a book.
23. *Urushi-yé.* Bando Hikosaburo as a warrior resisting the opening of a castle door.
24. *Tall beni-yé.* A geisha playing upon a samisen.

LENT BY HAMILTON EASTER FIELD.

25. *Large sumi-yé.* A woman with a pet cat watching a man dip water from a chozubachi.

LENT BY A COLLECTOR.

26. *Large beni-yé.* Segawa Kikunojo, as an oiran lighting her pipe at a hibachi in the hands of her kamuro, and Sannogawa Ichimatsu as a man holding an umbrella over her.
27. *Undivided beni-yé triptych.* Street scene. A boy kneeling to put on a woman's geta; a man playing upon a shakuhachi; and another man carrying an umbrella.
28. *Undivided triptych.* Three women carrying umbrellas.

OKUMURA TOSHINOBU

Toshinobu was the son of Masanobu. His known works which resemble those of his father are all urushi-yé, and were designed about 1730-1736.

LENT BY A COLLECTOR.

29. Ichimura Uzaemon as a dancing girl.
30. Woman dressing.
31. Sanjo Kentaro in a female role.

TSUNEKAWA SHIGENOBU

An early Ukiyoyé artist of whom little is known. His prints are extremely rare.

LENT BY A COLLECTOR.

32. *Urushi-yé.* Arashi Wakano in the role of Shida no Kotaro.

NISHIMURA SHIGENAGA

Son of Shigenobu. Born 1697, died about 1756. An artist of ability who exercised marked influence upon the development of the school. His prints are very uneven in quality.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

33. *Tall hand-colored print.* The actor Sannogawa Ichimatsu as a woman holding a folded letter.

LENT BY A COLLECTOR.

34. *Urushi-yé.* Segawa Kikunojo as a woman holding a warrior's helmet.
35. *Beni-yé.* Procession of the Corean Ambassadors.

ISHIKAWA TOYONOBU

One of the most important of the Ukiyoyé masters. Born 1711, died 1785. Pupil of Shigenaga and probably of Masanobu, whose style he closely assimilated.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

36. *Large beni-yé.* The actors Segawa Kikunojo and Sannogawa Ichimatsu.

LENT BY SAMUEL ISHAM.

37. *Wide print from three color-blocks.* Women and children at the seashore.

LENT BY A COLLECTOR.

38. *Tall hand-colored print.* Segawa Kikunojo as a woman reading a letter.
39. *Two sheets from a beni-yé triptych.* Musume carrying umbrellas.

LENT BY HAMILTON EASTER FIELD.

40. *Beni-yé.* Mother and son.
41. *Print from three color-blocks.* Boys rolling a large snowball.
42. *Print from three color-blocks.* Man struggling with a refractory umbrella; a woman looking on.

TORII KIYOHIO

Pupil of Kiyomasu. His known works exclusively *beni-yé*, executed from about 1745 to about 1755.

LENT BY HAMILTON EASTER FIELD.

43. *Beni-yé*. Nakamura Hatsugoro as Sakura no Suké.

TORII SHIRO

Known as Kiyonobu the second, all of his prints being signed Torii Kiyonobu. Probably a son or grandson of Kiyomasu. Worked 1740-1755.

LENT BY HOWARD MANSFIELD.

44. *Beni-yé*. Yamamoto Iwanojo as a woman dancing by a fox trap in a rise field under a blossoming cherry tree.

TORII KIYOMITSU

Probably a grandson of Kiyomasu whom he succeeded as the head of the Torii line. An artist of distinction. Was the first to add a third color-block to the original two. Born about 1735. Worked until about 1768.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

45. *Wide print from three color-blocks*. The No performance of "Musume Dojoji."
46. *Wide print from three color-blocks*. Burlesque daimyo procession by women and children.
47. *Print from three color-blocks*. Iwai Hanshiro as a woman reading a letter while seated upon a carabao.

LENT BY HOWARD MANSFIELD.

48. *Beni-yé*. Scene from a drama. Ichimura Kamezo (standing), as Wakemi Goro, and Nakamura Tomijuro as Akoya.

SUZUKI MARUNOBU

The central figure in Ukiyoyé and the eminent master under whose hand the art of color printing was brought to perfection in the sixties of the eighteenth century. He was a draughtsman of extreme elegance and power and his works have a charm that is peculiarly their own. Born, it is supposed, about 1725; died 1770.

LENT BY SAMUEL ISHAM.

49. Girl attendant in an archery gallery gathering up arrows. One sheet of a diptych.

50. A young woman showing a caged bird to a young man seated before her, and surreptitiously taking a love letter from him.
51. A vendor of fan mounts stopping to talk to a young woman standing in front of a shop.
52. *Hashira-yé*. Woman writing a love letter.
53. *Hashira-yé*. Woman holding a pet dog.
54. Burlesque scene. Girls carrying Daikoku (the genius of wealth—one of the “Seven Fortune Beings”).

LENT BY HOWARD MANSFIELD.

55. Girls carrying Daikoku. A later impression with different coloring.
56. An archer and two girls near a screen. Calendar for 1765.
57. Young woman before a torii, carrying a hammer and nails with which to perform an incantation.
58. Two young women on their way to the public bath house through a storm of snow and rain.
59. Two girls on a terrace near a torii, in the time of the cherry blossoming.
60. Two girls gathering mume flowers from a tree overhanging a wall.
61. Woman reading a letter by the light of an andon (portable lamp with wind screen) which another woman is trimming.
62. Geisha and a young girl standing on the bank near the rapids of the Tamagawa.
63. Young woman seated in a window, conversing with another young woman seated on the floor holding a picture book.
64. Young man removing snow from the geta of a young woman.
65. Woman lying upon the floor of a room, reading a book, and another woman standing beside her, holding a pipe.
66. Young woman seated on a veranda after her bath, having her back massaged by her maid.
67. Young man talking to a girl through the bars of a window.
68. A burlesque apparition of Fugen. Instead of the Buddhist divinity, a young woman seated on an elephant appears on a cloud before a priest kneeling in prayer.
69. Lovers walking in the snow under an umbrella. One of Harunobu's most distinguished prints.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

70. The sleeping elder sister.
First state. Early impression signed by the printer, Kyosen.

LENT BY HAMILTON EASTER FIELD.

71. The sleeping elder sister.
Second state. Changes made in the blocks and coloring.

LENT BY A COLLECTOR.

72. The sleeping elder sister.
Still later impression. Coloring changed again, and number of blocks increased from ten to thirteen.

LENT BY HAMILTON EASTER FIELD.

73. The hole in the wall.
74. Mother holding her infant son.
75. At the entrance gate.
76. Mother taking her infant son from another woman and handing her a letter.
77. Lovers in a palace.

LENT BY A COLLECTOR.

78. Musume walking up a flight of steps leading to a temple.
79. Lovers playing battledore and shuttlecock; the young man climbing a ladder to disengage the shuttlecock caught upon the branch of a mume tree.
80. *Hashira-yé*. Woman in night attire standing by her bedside reading a letter.

SHIBA KOKAN

An artist who is best known as a clever imitator of his master Harunobu, whose signature he forged upon a number of prints.

LENT BY SAMUAL ISHAM.

81. The courtyard of a house in the Yoshiwara. A woman reading a letter and a girl attendant standing beside her holding a tray. Signed, Harunobu.

SHOSHOKEN

This is the pseudonym of an artist whose identity has not been determined. His known works are calendar prints for 1765.

LENT BY SAMUEL ISHAM.

82. Stout lady crossing a room in a palace supported by two attendants. The use of gold leaf is notable.

KITAO SHIGEMASA

One of the noted artists of the school. His prints, which are rare, are generally of much distinction. Lived 1740-1820.

LENT BY HOWARD MANSFIELD.

83. Children's puppet show.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

84. *Beni-yé*. Segawa Kikunojo and Ichimura Uzaemon as Izumo no Okuni and Nagoya Sanza, two komuso, playing upon shakuhachi.

LENT BY A COLLECTOR.

85. Two geishas.

ISODA KORYUSAI

The most important pupil of Harunobu. Eminent as a designer of pillar prints, and of prints of birds.

LENT BY SAMUEL ISHAM.

86. *Hashira-yé*. Musume leaping from the balcony of Kiyomidzu temple, with an umbrella as a parachute.
87. Woman standing on the engawa of a house, admiring snow laden bamboo branches; back of her a girl and a young boy looking through a window.

LENT BY HOWARD MANSFIELD.

88. A Yoshiwara beauty arranging flowers; two girl attendants looking on.

LENT BY A COLLECTOR.

89. *Hashira-yé*. Musume carrying her infant brother.
90. *Hashira-yé*. Young woman poling a boat in a lily pond.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

91. A Yoshiwara beauty on parade, attended by a girl and a boy.
92. *Hashira-yé*. The bijin Jurojin. A young woman is represented in place of the long-life-being whose attributes are a crane and a tortoise.

KATSUKAWA SHUNSHO

Contemporary of Harunobu and one of the most eminent of the Ukiyoe artists. Greatly renowned in his day and had many pupils who became famous. Most of his prints were portraits of actors in character. Lived 1725-1792.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

93. Segawa Kikunojo as a woman holding a red fan.
94. Two actors in character. The seated figure is Danjuro, the leading "star" of the Yedo stage.

LENT BY SAMUEL ISHAM.

95. Actor in a female role.

LENT BY HOWARD MANSFIELD.

96. Iwai Hanshiro as a woman standing and holding a fan behind her.
97. Yamashita Kinsaku in a female role.
98. Actor of the Ichikawa line in the role of Shibaraku at the Ichimura theatre.

LENT BY A COLLECTOR.

99. Otani Hiroji as an Amazake vendor.
100. *Hashira-yé*. Nobleman carrying a court lady on his back. Probably a parody upon the suicide of Ohan and Choyaemon.
101. *Wide hashira-yé*. The woman in red.

IPPITSUSAI BUNCHO

Designed actor prints in the manner of Shunsho, which have great distinction of style and color. Died 1796.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

102. Bando Hikosaburo as a woman of the Yoshiwara talking to a group of men through the *misé*.
103. Nakamura Tomijuro as Josan no Miya.

LENT BY SAMUEL ISHAM.

104. A Yoshiwara beauty accompanied by her kamuro (girl attendant) bearing a cage of fireflies.

LENT BY HOWARD MANSFIELD.

105. Ichikawa Korazo as a man carrying an actor's dressing case.

LENT BY HAMILTON EASTER FIELD.

106. Scene from a drama. Yamashita Kinsaku as a woman holding a roll of paper, conversing with Ishikawa Komazo, who holds a letter in his hands.

KATSUKAWA SHUNKO

Closely followed the style of Shunsho and is generally regarded as his most talented follower. Died in 1827.

LENT BY SAMUEL ISHAM.

107. Iwai Hanshiro in a female role.
108. The actor Ichikawa Monnosuke.
109. Nakamura Tomijuro as a tsuzumi player.

LENT BY HOWARD MANSFIELD.

110. Arashi Tatsuzo as a woman flower vendor.

KATSUKAWA SHUNYEI

Pupil of Shunsho and an artist of ability. Lived 1767-1819.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

111. A bijin.

LENT BY HOWARD MANSFIELD.

112. Ichikawa Monnosuke in a female role.

LENT BY SAMUEL ISHAM.

113. Scene from the tenth act of "Chushingura."
114. Ichikawa Komazo.

UTAGAWA TOYOHARU

Pupil of Toyonobu. As a painter his reputation is justly high. He did not design many prints. Lived 1733-1814.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

115. Cock, hen, and chickens.

TORII KIYONAGA

Everything considered, the greatest artist of the Ukiyoyé school and the culminating figure in its forward movement. Born 1742, died 1815. His finest prints were designed between 1780 and 1790.

LENT BY SAMUEL ISHAM.

116. The writing lesson.
117. Fair travellers resting on a bench by the roadside.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

118. Two geishas entertaining a young man.
119. Court ladies on the engawa of a palace.

LENT BY HOWARD MANSFIELD.

120. Three girls going to the baths at the hot springs near Miyanoshita.
121. Man and two women masquerading in komuso attire.
122. Group of three women and a boy.
123. Two women standing beside a seated geisha who is playing on a samisen.
124. Yoshiwara beauty attended by two women (shinzo) and two girls (kamuro).
125. Two young women and a servant on the balcony of an inn.
126. Family group on their way to a temple for the naming ceremony of the boy who is carried on the shoulders of an attendant.
127. An actor and two women examining utensils for the tea ceremony.
128. Women and children promenading in summer costume.
129. Scene from a drama. Two actors playing the game of go with mume blossoms, and a third actor as a woman in the role of an umpire standing between them.
130. Two young women walking under an umbrella and followed by a servant.
131. Man in a black haori approaching a temple through the snow, accompanied by two women.
132. *Diptych*. Group of women under a cherry tree.
133. *Diptych*. Holiday group under the cherry trees at Gotenyama. One of a series of twelve diptychs that are among Kiyonaga's finest works.
134. Boating party under Ryogoku bridge. Two sheets of a triptych.
135. *Triptych*. The chrysanthemum show.
136. *Triptych*. Women landing a pleasure boat.

LENT BY A COLLECTOR.

137. *Hashira-yé*. Woman in winter costume.
138. *Triptych*. A picnic party under the cherry trees.
139. Group of women on the bank of the Sumida river.
140. Group of women near a temple.
141. Three women at a public bathhouse.

KATSUKAWA SHUNCHO

Pupil of Shuncho. Followed the style of Torii Kiyonaga. His works closely resemble those of the Torii master, but have less force. Worked from about 1775 to about 1795.

LENT BY SAMUEL ISHAM.

142. One sheet of a triptych showing a nobleman's mansion from the garden, with the people engaged in various occupations.

LENT BY HOWARD MANSFIELD.

143. Women watching girls bouncing balls.
144. *Diptych*. Group at the entrance to a temple.
145. Three women in a temple compound.

LENT BY HAMILTON EASTER FIELD.

146. Group of girls at a tea booth by the seashore.

LENT BY A COLLECTOR.

147. A picnic party. Two sheets of a triptych.
148. Women picking wild flowers under a cherry tree in bloom.

HOSODA EISHI

One of the foremost artists of the school. He was a master of all the resources of the art of color printing and his works are characterized by great elegance and refinement. Worked from about 1782 to 1800.

LENT BY SAMUEL ISHAM.

149. *Triptych*. Eight women and a man playing the game of "Catch the Fox."
150. Group of Yoshiwara women and attendants.
151. Someyama and her kamuro playing with a pet dog.
152. Yoshiwara women admiring a branch of mume tree with unopened flower buds.
153. *Triptych*. Fete in a nobleman's palace. Ladies composing poems.

LENT BY MRS. WILLIAM BENJAMIN WOOD.

154. Another copy of the foregoing triptych. Shows how beautifully the purple changes by chemical decomposition.

LENT BY HOWARD MANSFIELD.

155. Oiran and attendants on parade.

LENT BY A COLLECTOR.

156. A Yoshiwara beauty. Ink proof of the key blocks.
157. Two women entering a room in the palace of Prince Genji, where a young girl is seated playing with a kitten.

YEISHOSAI CHOKI

An artist of ability whose prints are seldom met with. He worked at first in the style of Kiyonaga. Later he imitated Utamaro, and changed his brush name (Jap. "90") to Momokawa Shiko.

LENT BY A COLLECTOR.

158. Woman and child catching fireflies.

TOSHUSAI SHARAKU

This artist was by profession, a performer of the stately and aristocratic No dramas, in the service of Hachisuka, daimyo of Awa. During the period from about 1790 to 1795 he designed a small number of caricature portraits of actors, which have great force and distinguished character.

LENT BY YAMANAKA AND COMPANY.

159. The actor Tanimura Torazo.
160. Ichikawa Ebizo.
This print bears an inscription, probably contemporary, giving the date, 1794.
161. Onoe Matsusuke.
162. Bando Hikosaburo.
163. Iwai Hanshiro in a female role.
164. Ichikawa Monnosuke.
165. Morita Kanya.
166. Segawa Tominojo in a female role.
167. Sawamura Sojuro.
168. Arashi Tatsuzo.
169. Sakata Hangoro.
170. Segawa Tominojo and Nakamura Manjuro in female roles.
171. Nakajima Utaemon and Nakamura Konozo.
172. Ichikawa Omezo.
173. Onoe Kikugoro. This print is commonly known as "The man with the pipe."
174. Matsumoto Yonesaburo.

- 175. Ichikawa Yaozo.
- 176. Kosagawa Tsuneyo in a female role.
- 177. Otani Tokuji.
- 178. Sannogawa Ichimatsu in a female role.
- 178a. Yoshizawa Ayame and another actor unidentified.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

- 179. Segawa Tominojo.

KITAGAWA UTAMARO

One of the most gifted of the Ukiyoyé masters and with the exception of Hokusai, the most widely known. Extraordinarily facile and brilliant. Lived 1753-1806.

LENT BY SAMUEL ISHAM.

- 180. *Triptych*. Imaginative view of a fete in a Chinese palace. It is a medley of Chinese and Japanese details intended as a take-off upon the treatment of Chinese subjects by the painters of the classic schools.
- 181. The hour of the Boar (9 to 12 P. M.). One of a set illustrating the twelve hours into which the Japanese day is divided.
- 182. *Diptych*. Women in a nobleman's palace, painting kakemono.
- 183. Yoshiwara beauties on parade.
- 183. A sheet from the "Washing Day" triptych.
- 184. Woman helping a man attire himself in ceremonial dress.
- 185. Woman bending over to see a baby which another woman is nursing while seated before a mirror, arranging her hair.
- 186. Woman talking to a fan-mount vendor.
- 187. *Triptych*. The persimmon gatherers.
- 188. *Triptych*. Procession of a noble lady and woman attendants on their way to a temple, bearing offerings.

LENT BY HOWARD MANSFIELD.

- 189. *Triptych*. The shadows on the shoji.
- 190. Woman arranging flowers.
- 191. The kitchen. One sheet of a diptych.
- 192. A Night Excursion. One of Utamaro's most famous prints.

LENT BY HAMILTON EASTER FIELD.

- 193. Hairdresser combing a girl's hair.
- 194. Woman with a young boy on her back, watching three puppies at play.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

195. Kitao Masanobu drunk with saké, at a fete in a daimyo's palace. Part of a triptych.

LENT BY A COLLECTOR.

196. Woman wearing a black zukin, and a maid bearing a lantern.
197. Woman standing on a pier, holding an umbrella, and conversing with a man seated under the canopy of a boat.
198. Woman bearing a teacup on a lacquer stand.
199. Woman raising the mosquito netting over her bed to read a letter by the light of an andon.
200. Three performers in a Niwaka, or burlesque theatrical procession in the streets of the Yoshiwara.
201. Woman holding in her mouth a "pokan-pokan"—a musical toy of thin glass which makes a peculiar sound when air is blown through it.
202. *Triptych*. Boating party.
203. *Triptych*. The awabé divers of Ise.
204. *Triptych*. Women and children on a bridge.

UTAGAWA TOYOKUNI

A brilliant artist of high repute in his day. Some of his prints, especially the earlier ones, are of very high quality. Lived 1769-1825.

LENT BY SAMUEL ISHAM.

205. *Triptych*. Street scene in the Yoshiwara.
206. Large head of an actor.

LENT BY HAMILTON EASTER FIELD.

207. The actor Koraiya.

LENT BY HOWARD MANSFIELD.

208. Musume raising a large umbrella.
209. *Triptych*. Women in a public bath house.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

210. *Triptych*. The Six Tamagawa represented by six women washing cloth in a rapid flowing stream.

LENT BY A COLLECTOR.

211. Woman accompanied by a maid carrying a lantern.
212. *Triptych*. Lady emerging from a kago; her attendants grouped about her.

KATSUSHIKA HOKUSAI

1760-1849. A master of extraordinary versatility and power. Perhaps the most widely known of all the Japanese artists.

LENT BY ESTATE OF FRANCIS LATHROP, DECEASED.

- 213. Winter landscape.
- 214. Cranes on a snow-laden pine tree.
- 215. Iris.
- 216. Turtles swimming.

LENT BY HAMILTON EASTER FIELD.

- 217. Fuji san seen beneath a wave of the sea at Kanazawa. Hokusai's famous "wave."

LENT BY HOWARD MANSFIELD.

- 218. View of Fuji from Ushibori; a large boat moored in the foreground.

LENT BY A COLLECTOR.

- 219. Winter landscape.

ANDO HIROSHIJE

The last great artist of the Ukiyoyé school, and a consummate master of landscape art. Lived 1797-1858.

LENT BY SAMUEL ISHAM.

- 220. A cold morning at Shono, on the Takaido.
- 221. View of Fuji san from Goyo.
- 222. Pine trees on the shore at Hamamatsu.
- 223. Flying kites at Fukuroi.
- 224. The "Fox fires" at Oji.
- 225. Kinryusan, Asakusa, in snow.
- 226. The fields back of Asakusa seen from a window through which a white cat is looking out.
- 227. Travellers in snow at Ishiyakushi.

LENT BY ALBERT GALLATIN.

- 228. Evening rain at Azumasha.

LENT BY A COLLECTOR.

- 229. Autumn moon over the river Tama.
- 230. The evening glow at Setta.
- 231. The crowd in Ni Cho (second street) at night. At the right is the Ichimura Theatre, upon which and upon the teahouse across the way are tall signs advertising plays and actors.
- 232. Aowi and bird.
- 233. Pheasant and young pine trees upon a steep hillside.
- 234. Raftsman on the Sumida river in a snow storm.

LENT BY HOWARD MANSFIELD.

- 235. Shower at Shono.
- 236. Boats returning at Gyotoku.



The Japan Society Exhibition

There are circumstances under which covetousness ceases to be one of the deadly sins. Thus you cannot wander through the rooms in which the Japan Society of New York is exhibiting a loan collection of color prints without wishing that the whole collection could be transferred intact to the Metropolitan Museum, to be available forever as a liberal education. Of course, it is not to be expected that Mr. HOWARD MANSFIELD, Mr. SAMUEL ISHAM, Mr. HAMILTON FIELD and the rest of the fortunate owners will take exactly this view. But at any rate they will understand it.

The temporary collection, which is said to be the finest ever got together in this city, contains the best work of the masters of the Ukiyoyé school from HISHIKAWA MORONOBU, who died in 1695, to ANDO HIROSHIGE, who was gathered to his ancestors in 1858, long after the period of decadence had begun.

New Yorkers with a love for the beautiful should seize on an opportunity for gratifying it, such an opportunity as was denied to WHISTLER, the GONCOURTS and other admirers of the art of Japan.—*N. Y. Evening Sun*, April 28, 1911.